

# JEFFERSON MONTHLY



THE ROMANTIC,  
POST-APOCALYPTIC  
JOURNEY OF WOLF OR-7



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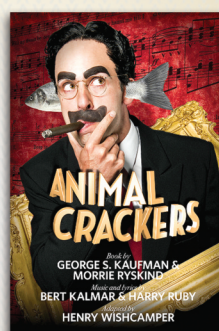
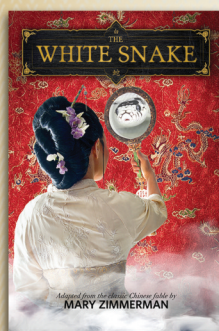
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## ON THE COVER

Image of what ODFW believes is wolf OR7, taken by trail camera Nov. 14, 2011 south of Willow Lake, Jackson County. Since then, the wolf has crossed the state line into California, and has now traveled over 1000 miles from its home in the Willowa Mountains.

COURTESY ALLEN DANIELS OF CENTRAL POINT, OREGON

The JEFFERSON MONTHLY Vol. 36 No. 3 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

### Jefferson Monthly Credits:

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*Printing:* Eagle Web Press

# JEFFERSON MONTHLY

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*By Pepper Trail*

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For those of you not following OR-7's epic journey across Oregon and now into California on Facebook or Twitter, here is the story that has made OR-7 a star.



Photo taken Aug. 20, 2009 in the Imnaha Unit (Wallowa County). ODFW believes this is the alpha male that bred with B-300 to produce the Imnaha wolf pack.



Humboldt Arts Council in the Morris Graves Museum of Art presents *Shawn Gould: Humboldt Wild*.



St. Clair Productions presents Cheryl Wheeler, in concert on March 30 at the Unitarian Fellowship in Ashland.

MARCH 2012

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## Tuned In

Ronald Kramer

### Lessons from the Anti-Bunk Party

We're now in the once-every-four-year time that some have dubbed the "silly season" during which the airwaves are flooded with coverage of the presidential election cycle. While the nation's founders clearly envisioned an important role for the press in our national political life, the broadcasting industry has found great fun in the foibles of presidential elections. Humorist Will Rogers launched what was apparently the first *faux* presidential campaign in May, 1928. *Life* magazine initiated the campaign with a call for Rogers to accept the presidential nomination of the Anti-Bunk Party with the added endorsement of prominent figures including Babe Ruth, Henry Ford, Grantland Rice and *Life's* president, Charles Gibson. Rogers answered the call by writing a weekly *Life* column, in which he skewered the electioneering politics, until the week before the election.

Among Rogers' observations: "I am not a member of any organized party. I am a Democrat." In May, he wrote that he would make only one campaign promise, if elected he would resign. In August, 1924 Rogers challenged Republican nominee, Herbert Hoover, "to a joint debate in any joint you name." Critical of electioneering speeches, he suggested that candidates declare a moratorium on excessive speaking and go fishing. "You will be surprised that the old U.S. will keep right on running while you boys are sitting on the bank." Commenting

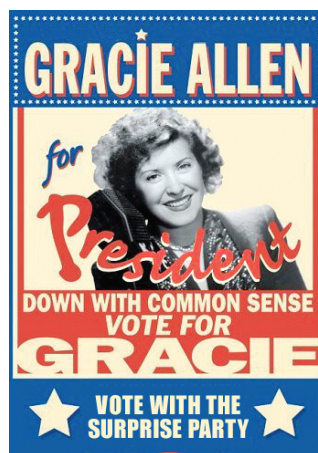
on a candidates' image, he wrote: "I hope there are some sane people who will appreciate dignity and not showmanship in their choice for the presidency." Asked what does the farmer need, Rogers answered "He

needs a punch in the jaw if he believes that either of the parties cares a damn about him after the election." During the Democratic convention, Rogers got 32 first-ballot votes from his home state of Oklahoma and, when Hoover was elected, Rogers opined "You will be a fine president. As for me, I'd rather be right."

Sarcastic presidential campaigning then took a holiday until comedienne Gracie Allen stepped up to the challenge in 1940. The purportedly ditzzy (but actually quite bright) Allen accepted the nomination of the Surprise Party (whose mascot was the kangaroo—"It's in the bag") and her campaign ran for months. It included a campaign song (one line of which was "If the country's going Gracie, so can

you") and the publication of a book, *Gracie Allen for President*. Her campaign featured numerous walk-on appearances on other radio programs on the NBC network on which Burns and Allen were regularly heard. And, in an era when air travel was uncommon, both Rogers and Allen launched campaign trains just like candidates of the two major parties. In Allen's case the whistle stop campaign train surged on covering 34 stops stretching from Los Angeles to

CONTINUED ON PAGE 11



While the nation's founders clearly envisioned an important role for the press in our national political life, the broadcasting industry has found great fun in the foibles of presidential elections.



And we must not forget  
the loneliness,  
for like all Survivors,  
OR-7 is an intensely  
social being, and  
he is utterly alone.

## Tracking "Journey" (OR-7) Across Oregon

Wolf route is based on ODFW GPS collar and maps.  
Route was then interpreted and digitized by ONDA and Oregon Wild.

Journey (OR-7)  
1/4/12

0 25 50 100 Miles

- Journey's (OR-7) route across Oregon
- Other wolf routes in Oregon
- Journey's use area 11/8-12/23/11
- Estimated wolf use areas
- Wolf use areas
- County lines
- Protected wilderness
- Oregon desert roadless areas
- Proposed Crater Lake Wilderness
- Oregon forest roadless areas
- National Forest boundary
- Bureau of Land Management (BLM)



MAP PROVIDED BY OREGON WILD WWW.OREGONWILD.ORG

# THE ROMANTIC, POST-APOCALYPTIC JOURNEY OF WOLF OR-7

by Pepper Trail

**A**s millions of people around the world now know, in early September a restless two-year old wolf named OR-7 left his home in the Wallowa Mountains and set out to seek his fortune. For those of you not following OR-7's epic journey across Oregon and now into California on Facebook or Twitter, here is the story that has made OR-7 a star.

OR-7 was born in the Wallowa Mountains of far northeastern Oregon, of a hardy and adventurous lineage. His mother is truly the Eve of Oregon wolves. She was born

into Idaho's Timberline pack, where she was radio-collared and thus gained her bureaucratic designation B-300 (these "names" refer to the radio collars that captured wolves wear). In January 2008, she crossed the Snake River, and became only the fifth wolf known to enter Oregon since the species was exterminated here in the late 1940s. Against the odds, B-300 found a mate, a large black-furred male, and in the spring of 2008 she bore her first pups. This marked the origin of the Imnaha pack, and re-established gray wolves as a breeding species in Oregon.

The next spring, 2009, OR-7 was born, one of a litter of six pups. We know nothing of his early life, which was undoubtedly spent learning the complex social rules of a wolf pack and observing and then participating in hunts. But on November 12, 2009, we likely catch our first glimpse of the future star in a shaky 60-second video. Shot from an adjacent ridge by a biologist with the Oregon Department of Fish and Wildlife (ODFW), the footage shows the distant figures of at least 10 wolves moving in single file up a snowy forested slope. One of the youngsters is probably OR-7, but what is ap-





PHOTO BY DIANA HUNTER

A range rider monitoring cattle and wolf activity in Wallowa County.

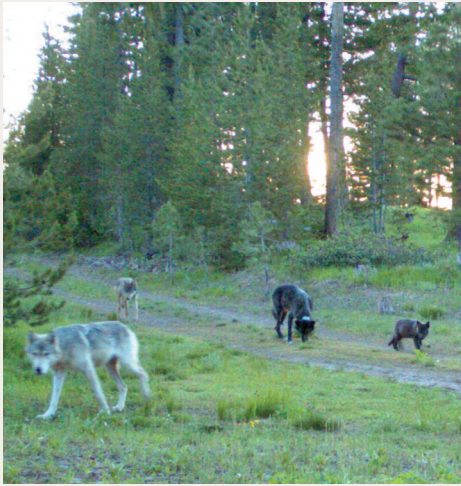


PHOTO COURTESY OF ODFW

From left, the alpha female (white-gray in color), a sub-adult wolf, alpha male (black) and a 2011 pup (black) from the Imnaha pack. Image captured on trail camera in Wallowa-Whitman National Forest, in Wallowa County on July 9, 2011.



PHOTO COURTESY OF ODFW

Wolf B-300, OR-7's mother, on July 17, 2009 in Wallowa County. B-300 was first confirmed in the state back in January 2008, and is the alpha female of the Imnaha pack.

parent in this video is not the individuality of the wolves, but their cohesion as a family group.

For OR-7's first year of life, the Imnaha wolves preyed only on deer, elk, and other wild prey. Unfortunately for them, in the spring of 2010 the pack began to attack livestock, killing six calves in the upper Wallowa Valley during the months of May and June. In response, the Oregon Department of Fish and Wildlife (ODFW) authorized the killing of two Imnaha wolves, stating that the intent was "...to send a message to the pack to not kill livestock and change the pack's behavior." ODFW specified that only non-radio collared wolves were to be killed, in order to protect B-300 and the Imnaha pack's alpha male (known as OR-4), both of whom were radio-collared. These two were the only breeding pair of wolves in the state at that time.

The authorization to kill two wolves was applauded by ranchers, but condemned by conservation groups, who filed suit to block the kill order. While the two sides wrangled in court, the Imnaha wolves moved into higher country, ceased their attacks on livestock, and evaded government hunters until the kill authorization was suspended.

OR-7 gained his name—and his first close-up experience with people—in February 2011. On February 25, ODFW and federal biologists pinpointed the location of the Imnaha pack using the signal from B-300's radio collar. Operating from a helicopter, the biologists were able to shoot two yearling wolves with tranquilizer darts, and to fit them with GPS collars. These were a male and female: OR-7 and his sister. The following day, the biologists returned and this time darted a two-year old male, the youngsters' older brother.

From the human point of view, tracking wolves with GPS and radio signals is an indispensable tool for understanding and managing these highly elusive and mobile predators. As we will see, OR-7's celebrity status is due entirely to what we know about his travels, thanks to his GPS collar. But for just a moment, let us try to consider this from the wolf's point of view. With its powerful battery, rugged casing, and stout leather strap, a wolf GPS collar weighs almost two pounds. While there is no doubt that wolves can successfully hunt and live long lives while wearing these collars, they cannot be a trivial burden. Think of strapping a two-pound can of chili around your neck and wearing it for the rest of your life.

And, imagine waking up one fine day, stepping outside, and being shot from a helicopter with a tranquilizer dart. Despite the care and skill of biologists carrying out this work, wolves sometimes do not survive. Four days after she was captured and collared, OR-7's sister died. When her carcass was recovered (its location was no mystery, thanks to her radio collar), it showed no visible injuries, and a subsequent necropsy revealed no evident cause of death.

In the spring of 2011, the Imnaha pack was again unable to resist the easy prey represented by young calves, and they returned to killing livestock. Again, ODFW issued kill authorizations, and this time they were carried out: a young male was trapped and euthanized and a young female was shot. ODFW's report indicates that when the young female was killed, she "was with four other wolves from the pack (including one of the younger collared wolves)." ODFW confirms that this young collared wolf, present for his sister's death, was OR-7.

These killings did not teach the desired lesson, and the Imnaha pack took additional livestock into the summer, resulting in additional kill orders. That summer and fall, three radio-collared wolves decided to leave the pack and seek their fortune elsewhere. One (OR-9) swam across the Brownlee Reservoir in July, returning to his mother's homeland of Idaho. Another (OR-3) moved west toward the Cascades. He made it about two-thirds of the way before his signal was lost in late September northeast of Prineville. His fate is unknown. The third was OR-7.

On September 9 or 10, 2011, OR-7 set out on the epic journey that has earned him his fame. While his route was filled with exploratory twists and turns, OR-7 kept moving at a steady clip, and his overall heading for the first two months took him with remarkable consistency to the southwest. He moved through the John Day Wilderness, traversed the rimrock and marshes of the Malheur country, passed south of Bend, and on November 1, crossed the crest of the Cascades to become the first wolf in western Oregon in over 60 years. By a strange coincidence, he entered western Oregon in the same area—the wild mountain ridges separating the Rogue and Umpqua River basins—where the last Oregon wolf bounty was collected in 1947.

After the harsh Great Basin landscape that he had been crossing for hundreds of miles, OR-7 must have

CONTINUED ON PAGE 16



# AHHHH!



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# Jefferson Almanac

Lara Vesta

## Connections

In October of the year following my divorce I moved three blocks away from my children's father. I hadn't worked outside the home for almost six years, my children were five and three, and I couldn't afford the mortgage payment on our family home. I was having trouble finding an apartment with no work history and I was in graduate school at the time, still parenting during the days, and despairing as to how I would add a job into the equation.

Enter Desiree. Desiree and I had been friends for a few years... and, since the birth of my daughter, we had walked together almost nightly. Desiree was in the midst of her own transition, with her middle son heading to college and her youngest in high school, she had some extra room in the form of a cottage that she had begun to remodel into a separate residence that summer.

Desiree didn't just rent me the cottage for a low rate. She offered me work finishing the painting of the new kitchen and some of the interior trim. She gave me furniture to use, and the run of her backyard—poppies, roses, marionberries—complete with swing set and raised garden beds. Desiree brought chicken soup and gingerbread to our door, invited me to dinner, and made all three of us waffles on Sunday mornings. When I was sick she brought my children into her home to play. When I was sad she took me walking.

We lived behind Desiree for not quite a year, and in that time my children adjusted to living in two households. I healed, a lot, and grew and wrote my thesis. She is still very much a part of our lives, our minds and hearts. We visited Desiree in mid December. She wrapped us in her homemade quilts, gave us caramel and tea. She is, and will ever be, for my children and for me, home.

### Another View of Home: A Room

After my graduation in 2007, out yet another year of work experience and with \$50 in the bank, I was offered a position as

a teaching associate at Pacific University in Forest Grove. Enter Kristin. I call her Sis K now. After a week of commuting back and forth between Cottage Grove and Forest Grove (a two and a half hour drive) I decided to try to rent a room—all I could afford—for myself and my children. Sis K is a social worker, a social networker in the old-good fashion. She knows everyone in her community, which sometimes feels like it extends into the greater Portland metro area...or maybe all of northern Oregon. Sis K has a three bedroom house a few blocks from the Pacific campus and she rents out two of the rooms, furnished, mostly to Pacific students. After a few phone calls and an email interview we finally met over an early morning coffee visit. We laughed, ate berry scones and talked poetry; ee cummings, William Stafford. And then I got down to business:

"I have two children who will be with me on the weekends and for vacations." Two other individuals with rooms to rent had turned me away once I mentioned my kids.

Sis K didn't even blink. "I think I have a fold up cot somewhere," she said.

The situation was supposed to be temporary, but after one semester of teaching I couldn't afford to move back to Cottage Grove. Sis K found me a lead on some freelance work. She paid me to walk her dog. She let me pay my rent late. We made dinner, together, for each other. We celebrated birthdays and holidays. In the mornings we would meet in the living room for coffee and tell each other our dreams.

We lived with Sis K for two years. Initially in one bedroom. My employment was never stable but I did receive the first of several one year contracts with the university and was able, eventually, to rent both bedrooms. My kids bonded with her deeply. "She's like a step-mom to me," said my son when he was seven, with great affection.



Sis K, with her dog Tomochan, her chickens, her homegrown greens and corner lot garden, her irrepressible verve, taught me how to live con gusto, how to love and create family wherever you may find yourself. "Hey sis," she writes, "let me know when you are ready for an early morning oatmeal visit. You know you can always come home."

### A View from Home: The Apple Cabin

The ad appeared on craigslist: a cabin, six acres, pond, organic apple orchard, \$550 a month just outside of Cottage Grove. I rented this auxiliary dwelling from Gene. He was simplifying his life, moving into a smaller home on the eastern edge of the property, acreage he had tended and built for the better part of twenty years. My children and I stayed in the cabin from Thursday to Sunday most weekends and during the weeks on school breaks before I made the long drive north again to the university to teach.

Gene taught my son where the snakes slept and how to set a humane trap for an apple tree loving beaver. He offered my daughter a lesson in picking apples. Together we watched a pair of Canada geese settle on the island in the pond, hatch goslings and nurture their growth. Gene plowed the plot for the best garden I have ever planted, rich soil, abundant fertility, where after watering a hundred or more butterflies would come to drink from the paths. He allowed us to trade work for rent. He turned on the heat on the nights we were due. He fed and petted my cat in the days I was away. He gave us boxes of the most beautiful apples, rosy and crisp.

And we cooked for Gene, brought him hot soup, blackberry cobbler. We fed his cats while he was gone, visited with him in the fields and took walks to watch the

giant black and gold spiders together in the grasses near his house. Together we witnessed the change from autumn to winter, spring to summer, the newts in the pond water, summer smoke in the valley. Clear stars, a winter moon. We loved the place together and loved the sharing together, too.

And my children and I moved on, in time, to a different place, a house of our own, where we have lived now for over two years and intend to stay for as long as we can . . . but that is another story.

The story that I carry in my heart each day, is the one of Desiree and Sis K and Gene. It means to me community, it means to me the future, it means to me the daily growth and nourishment of my children in the

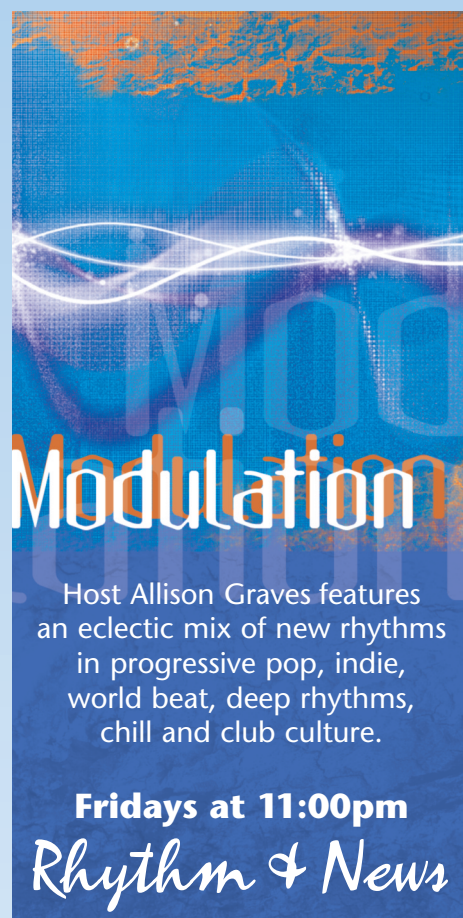
world. This is one part of a great whole, our story of transition. And in this part there are three individuals whose hospitality and kindness meant survival to my family.

These are, for Oregon, for the nation, hard times. Transitory times where the old cycles of boom create an inevitable trough. In Governor Kitzhaber's recent state of the state address he told the story of an unemployed woman in rural Oregon whose neighbor ran an extension cord between their houses so the woman could have light and heat. Another was providing her with water.

This is an image of relationship—a cord strung between houses—and I can identify with that relationship, the lifeline provided by friends and sometimes strangers to those of us in precarious circumstances. That trust and tremendous generosity is a small vital channel, an artery. It pulses with potential, with all we can be to each other, and, if we are willing, all we can choose to share.

Home is where  
one starts from...

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# Theater and the Arts

Molly Tinsley

## Taking Back the Book – Part Two

In 1993 Steve Scholl decided to refocus his study of comparative religion. Rather than pursue a dissertation on medieval Iranian Shiite mystics, which might reach an audience of eighty scholars, he opted to leave academia and establish a publishing company, whose “good, solid information” about the world’s spiritual traditions would be accessible to a broad array of readers. Almost twenty years later, White Cloud Press in Ashland thrives as a local, if somewhat hidden treasure, claiming fifty titles under three different imprints. One recent release, *I Speak for Myself*, an anthology of essays by American women about the experience of growing up Muslim, was chosen by *Huffington Post* as one of the top ten religion books of 2011. Another, *The Muslim Next Door: The Qur’an, the Media, and that Veil Thing*, was one of two books selected for Silicon Valley Reads, a three-month-long community event in Santa Clara County. A significant excerpt from a third, *Uprisings for the Earth: Reconnecting Culture with Nature*, will be reprinted in the March issue of *The Utne Reader*. At the center of this solid success blooms a strange coincidence of personal determination and historical chance.

Scholl was raised by parents who were “steadfastly uninterested in religion.” He was first exposed to spiritual issues in high school, when the sixties’ counterculture led him first to explore Buddhist and Hindu scriptures, then the mystical and philosophical traditions of the Mediterranean and their flowering in Sufism. The latter study became his passion. In college and graduate school, he studied Arabic in order to appreciate the original texts, and had been particularly struck by the translations of Michael Sells, a professor of Islamic History and Literature at the University of Chicago. Thus, once Scholl’s press was established, he invited Sells to craft a book offering translations of the

last 40 chapters of *The Qur’an* along with commentary. In 1999, *Approaching The Qur’an: the Early Revelations* was born.

Because The Qur’an is actually an oral text—the title means “recitation”—Sells included a section of transliterations from the Arabic, which allow readers to see the rhyming patterns of the lines, and a CD, which enables readers to hear their cadences. This enriched volume became a definitive resource for the Western study of Islam and the centerpiece of the White Cloud list. That was all before the geopolitical catastrophe of 9/11 launched it off the charts.

In the bewildering aftermath of that horrific day, intelligent Westerners realized how little they knew about Islam. To reduce that deficit, in 2002 a professor in the Religion Department of the University of North Carolina, Chapel Hill, placed *Approaching The Qur’an* on the summer reading list for all incoming freshmen. His decision prompted the Family Policy Network, a Christian fundamentalist group, to bring a lawsuit alleging that the University was attempting to convert students to Islam. The suit was thrown out of court, but not before the story went viral, making the front page of top newspapers, feature articles in news magazines, and a typically clever commentary and skit on *The Daily Show*.

The brouhaha catapulted the book to national fame, and what had been a healthy sales curve soared. White Cloud Press was on the map as the reliable conduit of information about the Islamic tradition. It began to receive queries from other prominent voices in the field.

Scholl’s long-time friend Stephen Sendar, who brought his business acumen to the press in 2008, appraised this trend and suggested they formalize it as an “Islam Encounters Series.” *All American*, essays by men about being Muslim in the United States, and *Demanding Dignity: Young*



*Voices from the Arab Revolutions* will further expand the series in the fall. Sendar also noted that many other White Cloud titles presented contributions to the health and welfare of the earth and its populations. Why not designate a second hallmark series “Green Spirituality”: embracing the “inner wild” by connecting with the external wild? The *Utne*-excerpted *Uprisings*, by Osprey Orielle Lake, epitomizes that theme—an eloquent encyclopedia of ways to restore the language and wisdom of nature to our disintegrating lives. So does a newly released volume of poems, *love letter to the milky way*, by the spoken-word artist Drew Dellinger, whose work interweaves themes of cosmology, ecology, and social justice. The opening poem, “Hieroglyphic Stairway,” begins,

it's 3:23 in the morning  
and I'm awake  
because my great great grandchildren  
won't let me sleep.

These lines voice a fitting credo for White Cloud Press going forward, as Scholl and Sendar continue to break the mold of current publishing models. Instead of aiming solely to sell more books, they've committed to more courageous, honest content, and to stake a spot on the front lines of social change. Scholl has assumed the role of Producer for the Jackson County Library Foundation's Southern Oregon Arts and Lectures series, which launched in 2009 with historian Douglas Brinkley as debut speaker. The Press is also a supporting sponsor of the SOAL series; indeed at the last two events, everyone attending received a complimentary White Cloud book.

In its community involvement and social conscience, White Cloud returns to the role of past, pre-corporate publishers. In the current world, this represents radical innovation.

To support and celebrate the continuing vitality of the book, original writing, bold publishing, and dedication to the literary life in general, the Hannon Library at Southern Oregon University has scheduled its first Ashland Book Fair for June 23, 2012. It will take place throughout the building, and include performances, panel discussions, readings, multimedia presentations, and more. Save the date!

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Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

## Tuned In *From p. 5*

Omaha, Nebraska. She was in favor of foreign relations “so long as they bring their own bedding” and invented the sew-on campaign button “so people couldn’t change their mind.” She believed in Congressional reform, advocating that Congress should work on a commission: “Whenever the country prospered, Congress would get 10% of the additional take.” In the actual election, she got 42,000 votes. Only a handful of serious female presidential and vice-presidential candidates have ever received more.

The popular host of the American Broadcasting Company's phenomenally long-lived *Breakfast Club* program, Don McNeill, launched a presidential campaign in 1948 on the Laugh Party ticket and McNeill also made campaign appearances across the nation. Started as a joke, McNeill reportedly stopped the campaign when it appeared that a groundswell movement began to seriously consider him as a candidate.

The Rogers and Allen candidacies likely predate the memory of most JPR members but many are likely to recall the Pat Paulsen for President campaign. CBS-TV's *Smothers Brothers Comedy Hour* was filled with so much pointed political satire that it produced an army of ulcers for CBS executives and, ultimately, resulted in the program's cancellation. But it was also the launch pad for the presidential campaign of one of its cast members, Pat Paulsen, who was the program's dour “editorialist.” Many credit Paulsen with paving the way for contemporary political satirist Stephen Colbert.

Following the time-honored tradition of denying he was a candidate before ultimately accepting the call to run as the representative of the Straight Talk American Party (STAG Party), Paulsen announced his campaign at a dinner following which he said “Well, I hate to eat and run but my country needs me.” Among Paulsen's campaign statements: Television shows should be censored (“The Bill of Rights says nothing about Freedom of Hearing.”) “I think foreign aid is ridiculous. We can do it ourselves.” “Marijuana should be licensed to keep it out of the hands of teenagers. It's too good for them.” “Sex doesn't have to be taught. It is something most of us are



born with.” Commenting on the national condition, Paulsen observed: “I don’t subscribe to all the talk about a credibility gap. It’s a rumor without basis in fact. The only time you have a credibility gap is when you don’t know whether or not the government is lying. Obviously we don’t have this problem because there is no longer any room for doubt.” Paulsen’s campaign garnered votes in the general election and the humorist ran presidential campaigns in each succeeding election year until 1996. While Paulsen died in 1997, his followers continue his once-every-four-year candidacy (the current campaign slogan is “He’s back, and still better than all the rest”).

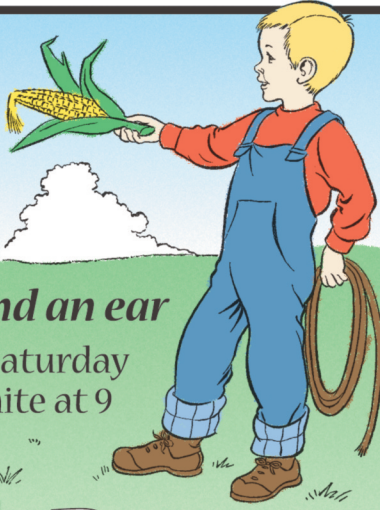
And, of course, that leads us to the Jon Stewart/Stephen Colbert rallies of 2011 and Colbert’s Americans for a Better Tomorrow, Tomorrow “super” political action committee formed to highlight what he considers the absurdity of campaign finance laws. Colbert’s PAC has raised over \$1 million inspiring Colbert to say: “I’m rolling seven digits deep . . . it’s the way our founding fathers would have wanted it, if they had founded corporations instead of just a country.”

The sage Will Rogers was, I think, onto something when he said: “We went into this campaign to drive the Bunk out of politics. But our experiment, while noble in motive was a failure . . . Goodbye and Good luck from the only cheerful loser in the race.”

---

Ronald Kramer, Executive Director





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## Inside the Box

Scott Dewing

### Apple's Forbidden Fruit



Once upon a time—long, long ago—there was a man, a woman, and a serpent. They all lived together in the same garden and in the center of the garden was a fruit tree. God was there too and he told the man and the woman not to eat the fruit from the tree “or you will die”.

No one knows what kind of fruit was on the deadly tree. I picture it being an apple tree. There were other types of fruit trees in the garden too and God told the man and the woman that they could eat from any tree in the garden, “but you must not eat from the tree of the knowledge of good and evil, for when you eat from it you will certainly die.”

We all know how this story ends: the serpent tricks the woman into eating the fruit from the tree of knowledge as well as serving it to the man who eats it too. After eating the forbidden fruit, man and woman know good and evil. God condemns them to die and humanity is left with the ongoing struggle between good and evil as well as the legacy of death.

I was reminded of this story recently when I read an article with the teaser, “Is Your iPad Evil?” Although my iPad case is as black as Darth Vader’s cape, I’m fairly certain it isn’t evil. But I was intrigued, and read on. The article detailed the working conditions at factories in China where millions of Apple iPads and iPhones are assembled.

The factories are more like high-yield production enclaves where thousands of workers reportedly live in crowded dormitories, work excessive overtime during which they are standing so long that their legs swell. Many of them are young. Some are underage. A couple of years ago more

than a hundred workers in one of these factories became ill after being ordered to use poisonous chemicals to clean iPhone screens. Last year two separate explosions in factory in Chengdu killed 4 workers and injured 77 others.

And then there are the suicides: a total of 17 at the infamous Foxconn factory in Shenzhen in southwest China. Factory workers jumped to their deaths from the top of Foxconn’s buildings. After the 11th suicide, Foxconn installed nets around all the buildings. The nets jut out about 10 feet from the sides of the building and hang 20 feet above the sidewalks and streets like

a bizarre fishnet awning waiting to catch the next falling body.

This is the forbidden fruit of Apple’s labor to bring millions of iPads and iPhones to a world that demands these devices faster than they can be produced. Recently, Apple has received quite a bit of bad press about this, the most notable being a segment on *This American Life*, a weekly public radio program broadcast on more than 500 stations to about 1.8 million listeners.

Perhaps it is just a historical accident that there is a bite missing out of the apple that is Apple’s logo, but to me it is symbolic because Apple has knowledge of what is going on at these factories.

“We’ve known about labor abuses in some factories for four years, and they’re still going on,” said one former anonymous Apple executive in a recent interview in *The New York Times*.

Back to our original question: “Is your iPad evil?” Most certainly not. No technol-

“  
I’m calling on consumers  
to care about working  
conditions in China and to  
tell Apple directly to do  
the right thing.”



ogy is evil in and of itself. Humans are evil. They are good too. Good and evil result from human actions; they are the yin and yang of human existence.

Novelist Tom Robbins eloquently summed it up this way: "There's always the same amount of good and evil [in the world]. We can't eradicate evil, we can only evict it, force it to move across town. And when evil moves, some good always goes with it. But we can never alter the ratio of good to evil. All we can do is keep things stirred up so neither good nor evil solidifies. That's when things get scary. Life is like a stew, you have to stir it frequently, or all the scum rises to the top."

Apple has an obligation to stir the proverbial stew pot. The scum in this case are the greedy masters who own and control the hi-tech sweatshops in China. These are very wealthy, well-connected men. Some of them are good men. Others are evil. They are not so unlike the powerful men who run other countries some of whom might very well own shares of Apple stock.

Apple has a social responsibility to counteract any evils it has knowledge about. And they have the economic clout to do so with their suppliers. Apple is the world's wealthiest publicly traded company, having surpassed Exxon Mobil earlier this year when they reported record profits of \$13 billion due in part to the staggering sale of 37 million iPhones in Q1 of 2012. Apple's stock currently has a market value of \$419 billion.

"Suppliers would change everything tomorrow if Apple told them they didn't have another choice," said the same former Apple executive quoted in *The New York Times*.

It's time for Apple to play hardball with the Chinese manufacturers but they're going to need support from their consumers.

"You can either manufacture in comfortable, worker-friendly factories, or you can reinvent the product every year, and make it better and faster and cheaper, which requires factories that seem harsh by American standards," said a current Apple executive. "And right now, customers care more about a new iPhone than working conditions in China."

I'm not calling for a boycott of Apple products (as some have) anymore than I'm calling for a boycott of the thousands of other electronics products manufactured in China for U.S. companies as well as companies based in other countries. I'm calling on consumers to care about working conditions

in China and to tell Apple directly to do the right thing.

One such consumer is Mike Shields. He's petitioning Apple through to publicly influence Apple to take responsibility and action.

"Here's the thing: you're Apple. You're supposed to think different," Shields wrote in his petition. "I want to continue to use and love the products you make, because they're changing the world...But I also want to know that when I buy products from you, it's not at the cost of horrible human suffering."

Shields' petition calls on Apple to create a workers protection program at the Chinese factories. Already, Apple has announced that the Fair Labor Association (FLA) will begin monitoring its suppliers. Shields challenges Apple to go a step fur-

ther and publish violations.

Sounds like a crazy idea? Shields is blunt about that: "[Apple's] own ads say that 'the people who think they are crazy enough to think they can change the world, are the ones who do.' Get to it."

Scott Dewing is a technologist, teacher, and writer. He spends most of his time with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org).

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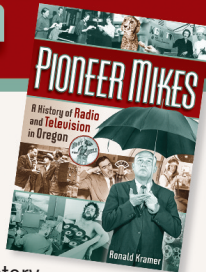
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## Recordings

Eric Teel

### Not All Digital Files Are Created Equal

The world of digital music can be confusing and at times frustrating. Unlike CDs, which are compatible with every CD player, digital music files can be encoded in numerous formats, not all of which will play on every device or with every software program. There are many different digital audio file types; .MP3, .WMA, .AAC, .OGG, .WAV, and .AIFF, to name a few. Of those, there are a few that you should be familiar with if you're planning on transitioning to the digital world with your music collections; each has its own strengths and weaknesses.

I'll start with MP3. As perhaps the most well-known file format, MP3 (represented as ".MP3" — which stands for MPEG-1 Audio Layer 3) is a file format developed in the early 1990s. There are two real benefits to using the MP3 format for your music, but I wouldn't say either is great for true music connoisseurs. First, the files themselves are very small (about 1/11th the size of a WAV file (which I'll get to), allowing you to store hundreds or even tens of thousands of them on your hard drive or music player. Second, MP3 is a fairly universal format these days which means that nearly every music player

(iPod, smartphones, and the like) can play them, which is great. But, MP3 utilizes a heavy dose of compression. It uses a fascinating algorithm designed to greatly reduce the amount of data required to accurately reproduce the original sounds. It's fairly complicated, but in very basic layman's terms, it reduces the accuracy of parts of the sound that your ears aren't able to discern anyway. So you don't notice.

Or do you? Think of it in terms of a photograph. If you reduce the number of pixels in a photograph, you can decipher what it is, right? Well, the general idea with compression is that you're essentially removing audio "pixels" until you find the sweet spot

...the general idea with compression is that you're essentially removing audio "pixels" until you find the sweet spot where it's still good enough, for some.

where it's still good enough, for some. If you listen to the same song on a CD followed by an MP3 version, you will likely notice a difference. The MP3 version will sound flat and uninspired, similar to the way a voice sounds pinched and narrow through a telephone. That disparity grows with more acoustic based and dynamic music — think jazz, or classical. Is that drawback cause to look elsewhere? Well, for most people,

CONTINUED ON PAGE 19





Redding's Historic

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## A Touch of Classical Piano

March 3 • 7:30pm

Classical music fans will be delighted with masterful showmanship and the great acoustics of the auditorium when the Cascade Theatre and the Musical Arts League present *A Touch of Classical Piano*. The annual concert features brilliant performances by world class pianists and composers, all who study with Duane Hampton.

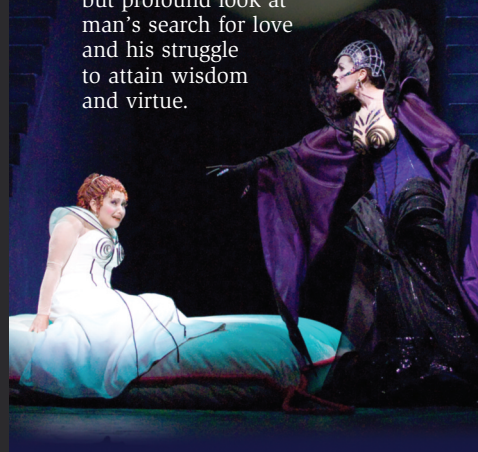


The San Francisco Opera  
Grand Opera HD Cinema Series

## The Magic Flute

March 18  
2 pm

Filled with ritual and symbolism, Mozart's final masterpiece is a playful but profound look at man's search for love and his struggle to attain wisdom and virtue.



## Ladysmith Black Mambazo

March 4 • 7:30pm

For more than 40 years, Ladysmith Black Mambazo has married the intricate rhythms and harmonies of their native South African musical traditions to the sounds and sentiments of gospel music. The result is an uplifting musical and spiritual alchemy that has inspired a worldwide audience.



An Evening  
of Classic

## Lily Tomlin

March 23 • 7:30pm

From sassy, prune-faced telephone operator Ernestine to devilish six-year-old sandbox philosopher Edith Ann, Lily Tomlin's characters have kept scores of audiences holding their sides with unbridled laughter. Come prepared for an evening of giggles with Tomlin's array of famous characters in comedy skits updated for the new millennium. "And that's the truth!"



March 30-31 & April 6-7

# hairspray

*Hairspray* delighted audiences on Broadway by sweeping them away to 1960s Baltimore, where the '50s are out – and change is in the air. Loveable plus-size heroine, Tracy Turnblad, has a passion for dancing, and wins a spot on the local TV dance program, *The Corny Collins Show*. Overnight she finds herself transformed from outsider to teen celebrity. Can a larger-than-life adolescent manage to vanquish the program's reigning princess, integrate the television show, and find true love (singing and dancing all the while, of course!) without mussing her hair? Directed by Jana Pulcini-Leard, who directed last season's production of *The Sound of Music* at the Cascade, *Hairspray* showcases a fabulous cast of regional professional talent.





# Wolf OR-7 continued from page 7



ODFW wolf biologist Russ Morgan takes measurements on the Imnaha alpha male after placing new radio collar. PHOTO COURTESY OF ODFW



Male wolf from Wenaha pack was fitted with a radio collar on Aug. 4, 2010.

PHOTO COURTESY OF ODFW

found the relatively lush forests of the Cascades to his liking. For most of November and December, he settled into an area of about 100 square miles just south of Crater Lake National Park. On November 14, his explorations found him on a game trail near the volcanic peak of Mt. McLoughlin, and, as he paused to sniff the ground, his photograph was taken by a hunter's motion-activated trail camera. This is the first, and so far the only, confirmed image of OR-7. The black-and-white photo shows OR-7 to be, in truth, an ordinary-looking gray wolf, with a rather lean and hungry look. Subsequent discovery of his tracks in the snow by ODFW biologists revealed a walking stride of 67 inches, and an estimated weight of around 100 pounds. But despite the fact that OR-7's movements are being diligently tracked by ODFW, and are the object of intense interest to thousands of southern Oregonians, no one has yet laid eyes on him. Like most wolves, OR-7 is a master of evasion. It is hard to imagine any other present-day celebrity whose photographic record is a single image.

The dramatic change in OR-7's behavior once he reached the Cascades suggested that he had accomplished the first part of the dispersing wolf's mission: to locate good-quality habitat that was not already claimed by a wolf pack. Having achieved this goal, OR-7 stopped his cross-country marathon and began a new phase of intensive exploration of this potential new home range. In part, he was certainly assessing the availability of game (and, of course, feeding him-

self—largely, it appears, by scavenging on deer and elk carcasses). Equally important, he was searching everywhere for a hint, a whiff, a howl of a potential mate.

At the beginning of OR-7's epic journey, there was much speculation about the possibility that he was traveling with a female. Paired young male and female wolves sometimes disperse together, with the obvious advantage that they are ready to begin a pack as soon as they reach good unoccupied habitat. With the population of wolves in northeastern Oregon now spread over five packs, it was certainly possible that OR-7 had found a mate and that they were looking for a new home together.

To the disappointment of those who want to see the return of wolves to southern Oregon—and to the relief of those who don't—it is now almost certain that OR-7 is alone. After thoroughly exploring the southern Oregon Cascades for almost two months, OR-7 left his 100-square mile "use area" just before Christmas and headed south. There was no female to be found, and so he has resumed his cross-country travel, looking for another patch of good habitat—but one with a female.

Unfortunately for OR-7, he is going in the wrong direction. After skirting along the western edge of the Klamath Basin, OR-7 crossed the border into California on December 28, thus adding to his growing list of "firsts." OR-7 is the first wolf recorded in California since the last one was killed in 1924. And in a repeat of the coincidence in Oregon, OR-7 reappeared in California close

to the area where the state's last wolf was trapped: Lassen County. Indeed, at the time of this writing, OR-7 is actually in Lassen County, moving northeast toward Nevada, where there are no wolves at all. To date, he has traveled over 1000 miles.

News accounts of OR-7's journey have tended to take a bemused tone, with the attitude one bestows on the heartfelt but foolish exploits of the young. The phrase "looking for love in all the wrong places" crops up again and again.

I suggest a different way to look at OR-7's story: not as an amusing country ballad, but as a post-apocalyptic fable, like "The Road" or "Dawn of the Dead." The touchstones are all there; simply cast wolves as the persecuted Survivors, and in the role of the merciless, seemingly all-powerful Enemy . . . well, us. The story goes like this:

For decades, the Survivors are everywhere ruthlessly hunted down and exterminated. Then, incredibly, a small cadre of the Enemy reveal themselves to be merciful, and with their help, small numbers of Survivors are allowed to reoccupy a tiny fraction of their former lands. The total number of Survivors in the western United States (Montana, Wyoming, Idaho, Oregon, and Washington) approaches 2000—that is, the population of a small village—in an area of about 500,000 square miles. This is too much for the Enemy, and in a massive backlash, protections are restricted, the hunting of Survivors for sport resumes, and rewards for dead Survivors are once again offered.





PHOTO COURTESY OF ODFW

Fladry fencing (electrified strand of fencing with flags attached) installed at the site of Oregon's first known depredation by wolves, at a ranch in the Keating Valley area of Baker County. Fladry has been shown to be an effective deterrent against wolves, especially for penned sheep operations. Photo taken April 2009.

It is against this backdrop that OR-7 is born. Although he grows up under the watchful eyes of a protective band of the Enemy, in his first two years he sees two members of his family killed, another dies following her capture by the “protectors,” and he himself is captured, drugged, and fitted with a locator harness that he will wear the rest of his life.

Desperate to find a new life, OR-7 sets out alone across a hostile landscape. It is almost impossible to conceive of the dangers of this journey: incredible physical hardships, the constant threat of starvation, the fear of being killed by the Enemy or their enormous, unstoppable vehicles. And we must not forget the loneliness, for like all Survivors, OR-7 is an intensely social being, and he is utterly alone.

Finally, he reaches what appears to be a refuge: thick sheltering forests, an abundance of game, plenty of water. But as week after week passes, he searches with increasing desperation for a mate, or even the signs of any other Survivors at all. There are none. Finally, in despair, he leaves his refuge and strikes out again across country, with no destination and little hope. When last we see him in our mind's eye, he is loping on-

ward into the distance, his gaze wavering from side to side, disappearing from view, lost. It is hard to imagine a happy ending.

This is, of course, only a fable. Like all animal fables, it tells us little about the animal and much about ourselves. Wolves are hardly defenseless Survivors. They are intelligent, resourceful predators, and certainly show no mercy, except to their own kind. Just like us.

### **Postscript: The Imnaha pack since the departure of OR-7**

Less than two weeks after OR-7 left the pack, the Imnaha wolves again took a calf. This brought the total livestock killed by the pack over the past year and a half to 14, and ODFW had had enough. The agency issued kill orders for two wolves, specifically to include the alpha male, OR-4. This would mean the destruction of the Imnaha pack, Oregon's first. If this order was carried out, the combination of dispersal and govern-

ment-authorized killing would have reduced the “pack” to only two wolves: the alpha female B-300 and her pup of the year. The survival of a lone female and her pup through the winter was highly questionable. On October 5, the Oregon State Court of Appeals put a stay on the kill order in response to a lawsuit brought by three environmental groups. As of this writing, the stay remains in place. Since the October 5 ruling, ODFW has attributed five additional livestock deaths to the Imnaha wolves.

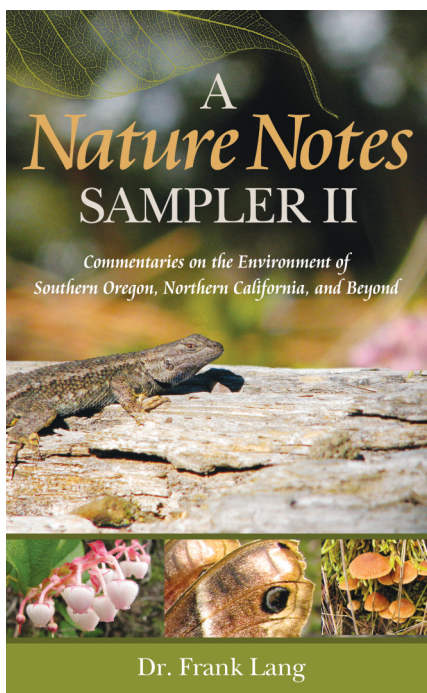
An excerpt from this article previously appeared on [www.oregonlive.com](http://www.oregonlive.com), the website of *The Oregonian*.

Pepper Trail is a naturalist and writer living in Ashland, Oregon. He gratefully acknowledges the Oregon Department of Fish and Wildlife for generously sharing information and images, and Oregon Wild for the map of OR-7's journey. He can be reached at [pt97520@gmail.com](mailto:pt97520@gmail.com).

### **More information can be found at:**

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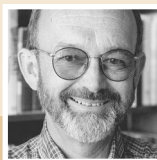
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# Nature Notes

Frank Lang

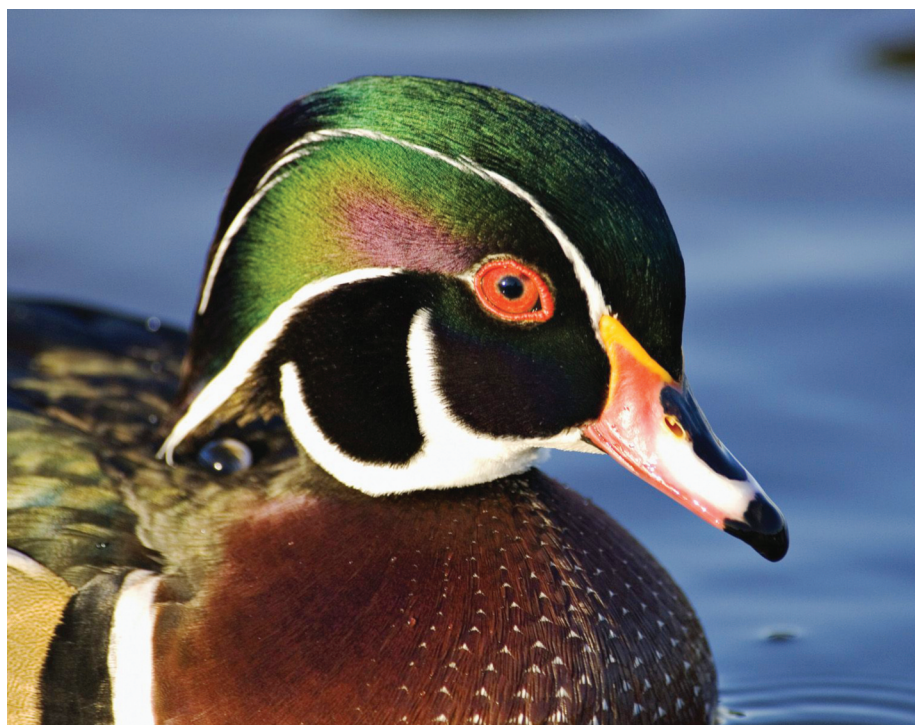
## Wood Ducks

How much wood could a wood duck duck if a wood duck could duck wood? Wait a minute. Nature Notes has that all wrong. It's woodchucks *chucking* not wood ducks *ducking*. But never mind, we are going to talk about Wood Ducks anyway. Male Wood Ducks in breeding plumage are the handsomest of our native ducks. Drakes have heads, crests, and wing coverts of iridescent greens, blues, and purples. Chin, cheek stripes, and belly are white. Black and white edges the yellow flanks. Beaks are red, white, and black. Eyes a startling red. Once seen, not soon forgotten. Hens are cute, dowdy brown, but cute, with a distinctive white eye-ring and a crest. Bellies are white, wing coverts purplish-blue iridescent. Again, once seen, not soon forgotten.

Why they are called Wood Ducks? Because they inhabit woody places, especially woods associated with water: swamps, riparian zones along rivers and streams, marshes, sloughs, and lakes. They nest in

tree cavities. They are able to squeeze their slender bodies into abandoned Pileated Woodpecker cavities for nesting if nothing larger is available. They do not excavate the holes themselves, but prefer pre-made cavities. This might explain why they willingly accept human-made nesting boxes so readily.

You frequently see large nest boxes with a big hole on trees in parks and public lands near water. One study, of 375 nests, found the highest nest some 56 feet above the ground, with the average about 20 feet. After mating, momma duck finds a suitable cavity, lines the nest with down plucked from her breast, and lays her eggs. Incubation averages about 30 days. Wood Ducks have two broods a season. Momma leaves the nest twice during the day, in the morning and at early evening. These "recesses" as ornithologists call them, last an hour and a half to two hours. When the eggs start to hatch the hen begins to vocalize with the maternal call. The ducklings will be familiar with sound of



momma's voice once out of the shell, dried out, fluffy with down, and ready to ramble. Within 24 hours, they leave the nest.

In the morning, after the hatching, momma checks to make sure the coast is clear of predators or harmful conditions. If not, it is back in the nest till conditions are right. She flies to the ground then gives the maternal, *kuk, kuk, kuk*. The ducklings, conditioned to her call, crawl to the opening and launch themselves into space and fall, flightless to the ground without her help. They usually land uninjured then they hustle to her side. The record free fall is 291 feet with no injuries. I wonder if they ever trusted Mom again.

Life as a Wood Duckling is hazardous. Survival rate is about 50% or a little less. Most get turned into some other kind of protein in the first 2 weeks. Squirrels and raccoons are omelet lovers. Raccoons also enjoy raw duck breast. Babies are at risk from bullfrogs and large fish. Fledglings and adults need to watch out for Great Horned owls.

The Upper Duck Pond at Lithia Park in Ashland is a good place to see Wood Ducks, up close. Don't confuse them with the even more spectacular Mandarin drake or the Mallards and their hybrid bastard offspring.

By the playground in Lithia Park is a tall California black oak in an almost sinful lower trunk and root embrace with an equally tall incense cedar. A Screech Owl is known to inhabit the hole at the end of the forked oak trunk. Some one told me that they also saw a female Wood Duck in the hole with the owl. Nature Notes wonders if there will be hybrids stranger than the Mallard clan.

---

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

## Recordings *From p.*

the answer is no, but there are better systems out there just as there were for BluRay (HD-DVD) or VHS (BETA, anyone?).

WMA (".wma") stands for Windows Media Audio, which is a proprietary format owned by Microsoft. The company claims that the WMA files are compressed three times more than MP3s yet retain their original sound quality, but listening easily debunks that premise. WMA is not as common in the digital music world, but it is the default audio encoding format for Windows. If you use Windows Media Player to copy music from CD to your hard drive, it's very likely ending up as a WMA file. That's fine if all you plan to do it play those files from your computer using Windows Media Player, but if you want to move them on to a portable player like an iPod, you've got problems. iPods won't play WMA files.

WAV (".wav") - Waveform Audio is a common file format that was co-created by Microsoft and IBM, and was one of the first audio file types developed for the PC. WAV files are defined as "lossless," meaning that

files are large and complete; they have none of the compression or audio tricks that I described earlier regarding MP3. When you convert a CD to a WAV, you have no degradation. The problem is that the files can be enormous, and will fill up a hard drive or portable player very quickly. But that's the price you pay for excellent sound quality. We use WAV at Jefferson Publi Radio when we're working with audio files. The programs you hear on the air in nearly all cases are WAV files, and they sound great.

Finally, I'll mention AAC (".aac"). As the default standard for audio conversion in iTunes, many of you have probably seen AAC files somewhere on your computer. AAC was designed to be the successor to MP3 with a similar size, yet superior sound quality. It does surpass MP3, and if you have the ability to set up AAC as your default file format, you'll end up with a better sounding digital music collection. Early on, AAC ran into some compatibility issues, but most new devices (iPhone, Blackberry, Androids, etc.) can support AAC playback.

---

Eric Teel is Program Director for JPR's FM services.

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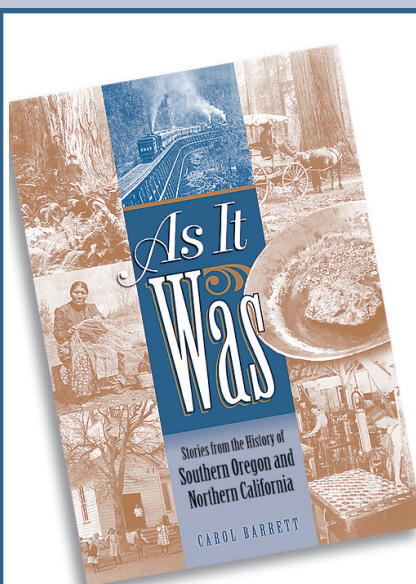
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# As It Was

Stories from the State of Jefferson

## Women Photographers

by Dawna Curler

Women have many career choices today; but in the Victorian era, schoolteacher, seamstress, milliner, nurse, and shopkeeper were among the few socially acceptable female occupations. Photography also fell within this category. In the late 19th and early 20th centuries there was a surprising number of women photographers working in Northern California and Southern Oregon.

As early as 1850, Julia Shannon of San Francisco advertised "Daguerreotypes taken by a Lady," and in the mining town of Yreka, California, A.M. Tidwell charged a dollar for ambrotypes in 1864.

In Oregon, during the 1880s and '90s, Ashland, Medford, Central Point and Myrtle Creek all had photography businesses owned and operated by women. Grants Pass, Oakland and Lakeview had women photographers in the early 1900s. Maud Baldwin of Klamath Falls, specialized in children's portraits, but took many landscapes and outdoor photographs of the Klamath Basin as well.

Perhaps most interesting of all was Emma Freeman, a Bohemian artist in rural Humboldt County, California. She was both a photojournalist and artistic photographer. Her most distinctive and poetic photographs include romanticized images of Native Americans idyllically posed.

These early women photographers have each left us with a stronger visual understanding of the past while they helped prepare the path for working women of today.

Sources: Palmquist, Peter. "Camera Fiends and Kodak Girls in Southern Oregon," Southern Oregon Heritage Today, September 2000, Vol. 2, No. 9, pp. 8-14; Drew, Harry. "Maud Baldwin - Photographer." Klamath County Research Paper No. 10, Klamath County Museum, 1980; Palmquist, Peter. "Es-says," Women in Photography Archives, Women Artists of the American West website. [www.sla.purdue.edu/WAAW/Palmquist/Essays.htm](http://www.sla.purdue.edu/WAAW/Palmquist/Essays.htm)

## Blanche Virgin and KMED

Alice Mullaly

In January 1928, Blanche Virgin became the first woman to own and operate a licensed radio station in the United States. This station was KMED in Medford, Oregon. Bill Virgin, Blanche's husband, established the first radio station in Southern Oregon in 1923 and started KMED three years later. It was upon his death that Blanche inherited the station, which she operated for 22 years.

In those early years, KMED had studios in downtown Medford. In 1933, Mrs. Virgin purchased land west of Medford, and had new studios built and the old ones remodeled. Programming originated live in these studios or was from recordings. In 1937, KMED became part of the NBC network and began broadcasting national programs like "Amos 'n Andy" and Eddie Cantor. In 1941, KMED moved to 1440 on the AM dial, its final destination. During World War II, with employee Sergeant Jimmy Dunlevy, a number of programs were broadcast over the NBC network from Camp White, a military training facility just outside of Medford.

After World War II, FM radio and television began to take a toll on AM radio and in 1950 Blanche Virgin sold KMED. The station lives on today, broadcasting news and talk radio programs as a Clear Channel Communications affiliate.

Source: Kramer, Ronald. "Radio Days," Table Rock Sentinel, Spring 1994, Vol. 14, No. 1, pp. 3-11

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

# Poetry

Nancy Carol Moody & Sharon Munson

## Nesting

June, and the insatiable starlings  
just outside our bedroom window  
are raising their second batch  
of babies this season, rackety  
blusterers tucked into the eaves  
of the house next door.

Mornings at sunup, the nest  
is a tumult of appetite  
and squawk. Evenings,  
in the melancholy low-light  
of the just-set sun, the drama  
recycles: cacophony, then a quiet.

The outcome is not so different  
from the creation: how the light  
turns and a hunger rises.  
Sound becomes us, and then  
there is the silence.

---

Nancy Carol Moody's work has appeared in *Poetry Northwest*, *The MacGuffin*, *The New York Quarterly*, *Bellevue Literary Review*, and *The Carolina Quarterly*. Three of her poems were published in the ekphrastic anthology, *Original Weather* (Uttered Chaos, 2011), based on the artwork of Robert Tomlinson. "Nesting" is taken from her collection, *Photograph With Girls*, published in 2009 by Traprock Books. Moody lives in Eugene, Oregon, and can be found online at [www.nancycarolmoody.com](http://www.nancycarolmoody.com). On March 15th, Nancy Carol Moody reads with Sharon Munson and Kirsten Rian at Illahe Gallery in Ashland.

## Pearl Harbor

His first new car  
purchased from a dealership  
near Woodward and Second—  
a bitter cold Saturday  
December 6, 1941.  
An economical sedan  
stripped down, two-door  
green Plymouth.

During the war years  
he'd stop at bus lines,  
streetcar tracks,  
any corner a serviceman waited  
with a thumb extended.

He'd drive downtown  
picking up sailors,  
war weary soldiers, marines  
home on leave

use his prized gas rations  
for those fighting—  
drive them to a mother's arms,  
lonely barracks, or a local USO

contributing in the only way he knew  
for owning the last car sold in Detroit  
until the men came home.

---

Sharon Lask Munson's most recent book of poems is *That Certain Blue* (Blue Light Press, 2011), from which "Pearl Harbor" is taken. Her chapbook, *Stillness Settles Down the Lane*, was published in 2010 by Uttered Chaos Press. Her poems have appeared in many journals and anthologies, including *Windfall*, *Earth's Daughters*, *Goose River Anthology*, and *Punkin House Digest*. Sharon Munson lives in Eugene, Oregon, and can be found online at [www.sharonlaskmunson.com](http://www.sharonlaskmunson.com). On March 15th, she reads with Nancy Moody and Kirsten Rian at Illahe Gallery in Ashland.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.





*The Tsunami and the Cherry Blossom* (Lucy Walker and Kira Carstensen) — In the wake of the devastating tsunami in Japan, the people of the region hardest hit by the disaster draw a measure of hope from the annual cherry blossom season as they fight to rebuild their lives. One of many films appearing at the 2012 Ashland Independent Film Festival.

## Ashland Sets Stage for 11th Annual Celebration of Independent Film

by Anne Ashbey Pierotti

The nationally acclaimed Ashland Independent Film Festival launches its second decade with an impressive lineup of over eighty independent features, documentaries and short films to be screened at the Varsity Theatre and Historic Ashland Armory April 12–16. From Oscar® contenders to student debuts, the festival offers more than 7,000 filmgoers the opportunity to engage with films and filmmakers from around the world in an intimate setting. Gala parties, free filmmaker panels, and more supplement 9:30am to midnight film screenings during the five-day film extravaganza.

The festival kicks off with its annual gala Opening Night Bash, Thursday, April 12 at the Ashland Springs Hotel. The event is presented by the Rogue Creamery, a long-time festival sponsor, and features “Savor the Rogue,” a specialty food and wine event with regional gourmet offerings including the Creamery’s award-winning cheeses, lo-



Film-goers line up outside the Varsity Theatre, in Ashland.

cally made chocolates, meats and more – as well as Southern Oregon’s internationally famous wines and ales.

Among the celebrated guests at the 11th annual will be AIFF alumni filmmaker Ondi Timoner (*Library of Dust*). The first director to win the Grand Jury Prize at the Sundance

Film Festival twice, Timoner will be recognized with AIFF’s Rogue Award in recognition of her ground-breaking, genre-bending, fiercely independent filmmaking. AIFF will present a special on-stage conversation in which Timoner will discuss her new project about photographer Robert Mapplethorpe starring James Franco, and will screen her award-winning film, *We Live In Public*, about an internet visionary who showed by example how willingly we will trade our privacy and eventually sanity in the virtual age.

The AIFF will again provide audiences with a rare opportunity to see Oscar nominees and winners on the big screen. Another AIFF alum, Academy Award®-nominated Lucy Walker (*Waste Land*), will screen *The Tsunami and the Cherry Blossom*, which nabbed the Best Short Documentary prize at Sundance. Featuring the photography of Aaron Phillips and music by Moby, the film

CONTINUED ON PAGE 25





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(541) 488-0285 · [www.wileysworld.com](http://www.wileysworld.com)

**Willow Witt Ranch**  
Ashland, OR · [www.willowwitranch.com](http://www.willowwitranch.com)

## FURNITURE & HOME DECOR

**Old Town Antique Lighting**  
Eureka, CA · (707) 267-5439

## GALLERIES & FRAMING

**The Art Connection**  
Coos Bay, OR · (541) 267-0186

**Bandon Glass Art Studio**  
Bandon, OR · (541) 347-4723

**Coos Art Museum**  
Coos Bay, OR · (541) 267-3901

**Rogue Gallery & Art Center**  
Medford, OR · [www.roguegallery.org](http://www.roguegallery.org)

## HEALTH CARE / WELLNESS

**Allergy and Asthma Center  
of Southern Oregon**  
Medford, Ashland, Klamath Falls  
[www.allergyasthmaso.com](http://www.allergyasthmaso.com)

**Asante Health System**  
Medford, OR · (541) 789-4241

**Ashland Community Hospital**  
[www.ashlandhospital.org](http://www.ashlandhospital.org)

**Ashland Eye Care – Dr. Ken Loftus**  
Ashland, OR · (541) 482-3873

**Audiology Hear Again**  
Klamath Falls, OR · (800) 490-4428

**Bay Area Hospital**  
Coos Bay, OR · [www.bayareahospital.org](http://www.bayareahospital.org)

**BrainJoy**  
(541) 622-2220 · [www.brainjoy.com](http://www.brainjoy.com)

**Colwell Chiropractic**  
Ashland, OR · [www.colwellchiropractic.com](http://www.colwellchiropractic.com)

**Community Cancer Center**  
Roseburg, OR · [www.cccroseburg.org](http://www.cccroseburg.org)

**Gastroenterology Consultants, P.C.**  
Medford, OR · (541) 779-8367

**Hypnosis Technology Institute**  
Medford · (541) 608-0512

**Kathleen Manley, D.C.**  
Ashland, OR · (541) 482-3362

**McKenzie Medical Imaging**  
Springfield, OR · (541) 726-4694

**MD Imaging**  
Redding, CA · (800) 794-XRAY

**Medford OPEN MRI**  
Medford, OR · [www.medfordopenmri.com](http://www.medfordopenmri.com)



#### **Mendocino Coast District Hospital**

Fort Bragg, CA · (707) 964-1234

#### **Ann Michael, D.C. - Chiropractor**

Klamath Falls, OR · (503) 883-2263

#### **Oregon Advanced Imaging**

(541) 608-0350 · www.oaimaging.com

#### **Oregon Surgical Specialists**

Medford, OR · www.oregonsurgical.com

#### **Providence Medical Group**

Medford, OR · (541) 732-6003

#### **Redding Family Medical Group**

Redding, CA · (530) 244-4034

#### **Retina Care Center**

Medford, Grants Pass, Mt. Shasta

www.retinacarecenter.org

#### **Dr. Lonn Robertson Family Dentistry**

Springfield, OR · (541) 746-6517

#### **Shasta Regional Medical Center**

Redding, CA

#### **Sky Lakes Medical Center**

Klamath Falls, OR · www.skylakes.org

#### **Ronald G. Worland, MD, Plastic Surgery**

Medford, OR · (541) 773-2110

### **HOME, GARDEN & GIFT**

#### **Bay Moss Studio**

Coos Bay, OR · www.baymossstudio.net

#### **Cedar Electric Lighting Showroom**

North Bend, OR · (541) 756-3402

#### **Cone 9 Cookware & Espresso Bar**

North Bend, OR · (541) 756-4535

#### **Coos Bay Satellite, Audio and Spa**

Coos Bay, OR · (541) 266-8927

#### **Grange Co-op**

www.grangecoop.com

#### **Magic Man Fun Shop**

Medford & Grants Pass, OR

www.magicmanshop.com

#### **Northwest Nature Shop**

Ashland, OR · (541) 482-3241

#### **Phoenix Organics Garden & Eco-Building Center**

4543 S. Pacific Hwy, Phoenix, OR

(541) 535-1134

#### **Soul Connections**

Mt. Shasta, CA · www.soulconnectionstore.com

#### **The Velvet Elephant**

Mt. Shasta, CA · www.velvetelephant.com

#### **Wild Birds Unlimited**

Medford, OR · (541) 770-1104

### **INDIVIDUALS, BUSINESSES & ORGANIZATIONS**

#### **Ashland Audiowalk**

www.ashlandaudiowalks.org · (541) 488-4424

#### **Ashland Chamber of Commerce**

www.ashlandchamber.com · (541) 482-3486

#### **Ashland Department of Parks & Recreation**

#### **Ashland Lions Club**

Ashland, OR · (541) 482-8053

#### **Big Wildlife**

www.bigwildlife.org

#### **Chautauqua Poets & Writers**

www.chautauquawriters.org

#### **City of Ashland**

#### **Conservation Commission**

Ashland, OR · www.greenashland.org

#### **Chamber Music Concerts**

www.ChamberMusicConcerts.org · (541) 552-6154

#### **ClayFolk**

www.clayfolk.org

#### **Coos Bay Library Foundation**

Coos Bay, OR · (541) 269-1101

#### **Eureka Symphony**

#### **FOTAS (Friends of the Animal Shelter)**

www.fotas.org

#### **Havurah Shir Hadash**

Ashland, OR · www.havurahshirhadash.org

#### **Jackson County Library Foundation**

www.jclf.org

#### **Jefferson Classical Guitar Society**

#### **Jefferson Baroque Orchestra**

www.jeffersonbaroque.org

#### **Mark & Lynnette Kelly**

Ashland, OR

#### **Klamath County Library Foundation**

Klamath Falls, OR · (541) 882-8894

#### **Klamath-Siskiyou Wildlands Center**

www.kswild.org

#### **Lithia Artisans Market**

Ashland, OR · Calle Guanajuato

#### **Charles & Lupe McHenry**

On behalf of Access Food Share

#### **Oregon Community Foundation**

Medford · (541) 773-8987 · www.oregoncf.org

#### **Oregon Cultural Trust**

www.culturaltrust.org

#### **OSU Extension**

#### **Dr. John Wm. and Betty Long Unruh**

Fund of the Oregon Community Foundation

#### **Rogue Valley Growers & Crafters Market**

Medford & Ashland

#### **Rogue Valley Manor Foundation**

Medford, OR · www.retirement.org

#### **Rogue Valley Symphonic Band**

Ashland, OR · 541-488-2926

#### **Rogue Valley Transportation District**

Medford, OR · www.rvtd.org

#### **ScienceWorks Hands-On Museum**

Ashland, OR

www.scienceworksmuseum.org

#### **Southern Oregon Friends of Hospice**

Ashland, OR · (541) 482-8475

#### **Southern Oregon Land Conservancy**

(541) 482-3069 · www.landconserve.org

#### **Norm, Kathy & Spencer Smith**

Roseburg, OR

#### **Stove Team International**

Eugene, OR · www.stoveteam.org

#### **Upper Sacramento River Exchange**

Dunsmuir, CA · (530) 235-2012

#### **Sally Wells**

Passionate Arts Lover - Redding, CA

#### **Thrive**

(541) 488-7272 · www.buylocalrogue.org

#### **Youth Symphony of Southern Oregon**

www.yssso.org · Medford, OR

### **LANDSCAPING & GARDENING**

#### **Ashland Greenhouses**

www.ashlandgreenhouses.com

Ashland, OR · 541-482-2866

#### **Brooks Farms and Gardens**

Grants Pass, OR · (541) 471-9056

www.brooksfarmsgardens.com

#### **Plant Oregon**

Talent, OR · (541) 535-3531

#### **Shooting Star**

Central Point, OR · www.roguevalleynursery.com

### **LEGAL SERVICES**

#### **Brian Law Firm**

Medford, OR · (541) 772-1334

#### **Attorney MC Bruce**

Humboldt County · (707) 839-1400

#### **Whitty, McDaniel, Bodkin & Combs, LLP**

Coos Bay, OR · (541) 267-2156

#### **Jerry Haynes Law**

Medford, OR · (541) 491-1433

www.jerryhayneslaw.com

#### **Margaret Melvin**

Coos Bay · 541-269-5225

#### **David G. Terry, P.C.**

Roseburg, OR · (541) 673-9892

### **MARKETING, ADVERTISING & DESIGN**

#### **5 o'clock Marketing Group**

http://5oclockmarketinggroup.com

#### **adcAdvertising**

www.adcllc.com

#### **Banik Communications**

http://banik.com/

#### **Creative Images**

Roseburg, OR · www.creativeimages.net

#### **Lanphier Associates, Inc.**

www.lanphier.com

### **MOVING & STORAGE**

#### **Lock N Key Storage**

www.locknkeystorage.com · (541) 772-0157

#### **Mistletoe Storage**

Ashland · (541) 482-3034

www.mistletoestorage.com

### **MUSEUMS**

#### **Coos Art Museum**

Coos Bay, OR · (541) 267-3901

#### **Coos County Historical & Maritime Museum**

(541) 756-6320

### **PHOTOGRAPHY**

#### **David Gibb Photography**

Jacksonville, OR · (541) 899-9030

www.dgibbphoto.com

#### **Tina Bolling Photography**

Ashland, OR · www.tinabolling.com

### **REAL ESTATE**

#### **Evan Archerd**

Ashland, OR · www.evanarcherd.com

#### **Brentwood Home Inspections**

Coos Bay, OR · (541) 888-3761

www.brentwoodinspections.com

#### **CARR Real Estate Appraisals**

Redding, CA · (530) 221-6023

#### **Century 21 Best Realty, Coos Bay**

(800) 641-1653

#### **Anne Collins & Diana Crawford**

Prudential Seaboard Properties

Coos Bay, OR · (541) 269-0355

#### **Jan Delimont, Broker**

Prudential Seaboard Properties

Coos Bay, OR · www.coosbayproperties.com

#### **Hawks & Co. Realtors**

Roseburg, OR · (541) 673-6499

#### **Scott Lewis, CRS, Broker**

(541) HEY-SCOTT · www.888HEYSCOTT.com

#### **Southern Oregon Appraisal Services**

Ashland, OR · (541) 482-8856

#### **Steven Haywood - Bank of America Mortgage**

Redding, CA · (530) 242-6352

#### **Roy Wright Appraisal**

www.roywrightappraisal.com

541-773-2006

### **RECREATION**

#### **The Bike Shop**

Redding, CA · (530) 223-1205

#### **Hellgate Excursions**

Grants Pass, OR · (800) 648-4874

#### **Momentum River Expeditions**

Ashland, OR · www.momentumriverexpeditions.com

#### **Redding Sports LTD**

Redding, CA · (530) 221-7333

#### **Rogue Valley Cycle Sport**

Ashland & Medford, OR · (541) 488-0581

#### **Rogue Valley Runners**

Ashland, OR · (541) 201-0014

www.roguevalleyrunners.com

### **RESTAURANTS**

#### **The Black Sheep**

Ashland, OR · (541) 482-6414

#### **The Breadboard Restaurant**

Ashland, OR · (541) 488-0295

#### **Cornerstone Bakery & Cafe**

Dunsmuir, CA · (530) 235-4677

#### **High Tide Café**

Charleston, OR · (541) 888-3664

#### **Kaleidoscope Pizzeria & Pub**

Medford, OR · (541) 779-7787

#### **Mendocino Café**

www.mendocinocafe.com

#### **Prism Espresso Bar & Resale Boutique**

Medford, OR · www.prismresale.com

#### **Roger's Zoo**

North Bend, OR · (541) 756-2550

### **RETIREMENT COMMUNITIES**

#### **Veranda Park Retirement**

Medford, OR · (541) 494-5000

www.verandaparkliving.com

### **TRAVEL/LODGING**

#### **Ashland Springs Hotel**

www.ashlandspringshotel.com · (541) 488-1700

#### **Ashland's Tudor House**

Ashland, OR · (541) 488-4428

#### **Cold Creek Inn**

Mt. Shasta · www.coldcreekinn.com

### **VETERINARIANS / ANIMAL**

### **CARE & ADOPTION**

#### **Animal Medical Hospital**

Ashland, OR · 541-482-2786

#### **Friends of the Animal Shelter**

www.fotas.org · (541) 774-6646

#### **Sanctuary One at Double Oak Farm**

www.SanctuaryOne.org

### **WEARABLES & JEWELRY**

#### **Bug a Boo Children's Wear**

Ashland, OR · (541) 482-4881

#### **Directions**

Mt. Shasta, CA · (530) 926-2367

#### **Earthly Goods**

Ashland, OR · (541) 488-8080

#### **Footwise - The Birkenstock Store**

Eugene, OR · www.footwise.com

#### **Nimbus**

Ashland, OR · (541) 482-3621

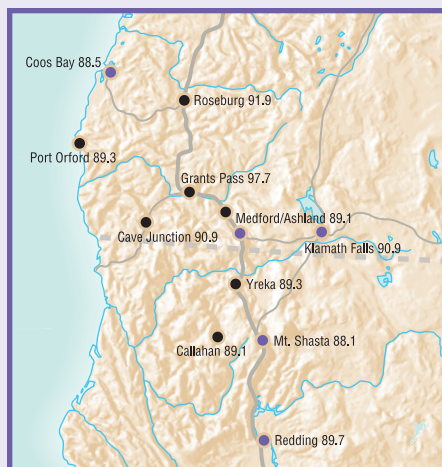
#### **Periwinkle Upscale Retail**

Klamath Falls, OR · www.periwinkleresale.com

# PROGRAM GUIDE

## Rhythm & News

www.ijpr.org



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**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
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**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

### Monday through Friday

5:00am Morning Edition

### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

### Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage  
3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues

### Sunday

6:00am Weekend Edition  
9:00am The Splendid Table  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm Wait Wait...Don't Tell Me!  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Undercurrents

## Film Festival

From p. 22

is a stunning visual poem about the ephemeral nature of life and the healing power of Japan's most beloved flower.

AIFF's immensely popular program of family-friendly animated and live action short films moves to the Historic Ashland Armory on Sunday morning, immediately following *Locals Only*, a free program of works by local filmmakers. The Sunday morning program will feature the winners of *The Launch*, the festival's Southern Oregon student competition. Other locally-made films to be showcased at the 11th annual AIFF include *An Ordinary Life*, about Ashland activist Dot Fisher Smith, and *The Spirit Behind Bowmer in the Park*.

Lively filmmaker question-and-answer sessions follow many of the screenings, and festival audiences also have the opportunity to rub elbows with filmmakers over a late-night drink at the no-cover afterLOUNGE. This year, thanks in part to a generous grant from the National Endowment for the Arts ART Works program, the festival will also expand seating for its popular free TALK-back filmmaker panel discussions on Friday, Saturday and Sunday morning at the Ashland Springs Hotel.

On Sunday evening, April 15, juried and audience Awards will be presented at the annual Awards Celebration party and dinner at the Historic Ashland Armory, featuring ten of the valley's finest restaurants. Most of the award winning films will receive encore presentations on Monday, April 16.

The complete schedule of films for the 11th annual AIFF will be available in mid-March at [www.ashlandfilm.org](http://www.ashlandfilm.org). Tickets go on sale to members on March 20 and to the general public beginning March 25.



An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way.

Weekdays 9AM—3PM  
Jefferson Public Radio's  
Rhythm & News Service  
and [www.ijpr.org](http://www.ijpr.org)



# PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

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ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Siskiyou Music Hall  
3:00pm Car Talk

4:00pm All Things Considered  
5:00pm A Musical Meander  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm The Keeping Score Series

## Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

Mar 1 T Handel: Concerto in C major, "Alexander's Feast"

Mar 2 F Smetana\*: *Hakon Jarl*

Mar 5 M Villa-Lobos\*: String Quartet No. 5

Mar 6 T Britten: *Simple Symphony*

Mar 7 W Ravel\*: Violin Sonata

Mar 8 T CPE Bach\*: Piano Concerto in C minor

Mar 9 F Tchaikovsky: *Francesca da Rimini*

Mar 12 M Arne\*: Piano Concerto in B flat major

Mar 13 T Wolf\*: *Penthesilea*

Mar 14 W Telemann\*: *Burlesque de Quixotte*

Mar 15 T Franck: *Les Djinns*

Mar 16 F Beethoven: Violin Sonata in G major

Mar 19 M Reger\*: Sonatine in F major

Mar 20 T Rachmaninoff\*: *Caprice bohémien*

Mar 21 W JS Bach\*: French Suite No. 5

Mar 22 T Debussy: Fantaisie for Piano and Orchestra

Mar 23 F Haydn: Symphony No. 94, "Surprise"

Mar 26 M Schubert: Sonata in A major

Mar 27 T D'Indy\*: *Fantasy on French Popular Themes*

Mar 28 W Saint-Saëns: String Quartet No. 2

Mar 29 T Walton\*: Suite from *Henry V*

Mar 30 F Wilms\*: Concertino in G minor

### Siskiyou Music Hall

Mar 1 T Chopin\*: Piano Concerto No. 1

Mar 2 F Rossini: *The Fantastic Toyshop*

Mar 5 M Foote\*: Piano Quartet in C major

Mar 6 T Tchaikovsky: Symphony No. 6, "Pathétique"

Mar 7 W Ravel\*: String Quartet

Mar 8 T CPE Bach\*: Viola da Gamba Sonata in D major

Mar 9 F Louis Gouvy: Symphony No. 2

Mar 12 M Paisiello: Piano Concerto No. 4

Mar 13 T Rebecca Clarke: Viola Sonata

Mar 14 W Telemann\*: *The Thunder Ode*

Mar 15 T Rozsa: Violin Concerto, Op. 24

Mar 16 F Nielsen: *The Inextinguishable*

Mar 19 M Mozart: Concertone in C major

Mar 20 T Roussel: *The Spider's Banquet*

Mar 21 W J.S. Bach\*: Orchestral Suite No. 1

Mar 22 T Berwald: Quintet No. 2

Mar 23 F Pleyel: Symphony in B flat major

Mar 26 M Beethoven: Piano Concerto No. 4

Mar 27 T Grofé\*: *Grand Canyon Suite*

Mar 28 W Brahms: Piano Trio in A

Mar 29 T Walton\*: *The Quest*

Mar 30 F Haydn\*: Symphony No. 103, "Drumroll"

### Metropolitan Opera

March 3 · **Aida** by Giuseppe Verdi  
Marco Armiliato, conductor; Violeta Urmana, Stephanie Blythe, Marcelo Álvarez, Lado Ataneli, James Morris, Jordan Bisch

March 10 · **Don Giovanni** by Wolfgang Amadeus Mozart (9:00 am)  
Andrew Davis, conductor; Marina Rebeka, Annette Dasch, Isabel Leonard, Matthew Polenzani, Gerald Finley, John Relyea, Shenyang, James Morris

March 17 · **Khovanshchina** by Modest Mussorgsky (9:00 am)  
Kirill Petrenko, conductor; Olga Borodina, Misha Didyk, Vladimir Galouzine, George Gagnidze, Anatoli Kotscherger, Ildar Abdrazakov

March 24 · **Macbeth** by Giuseppe Verdi  
Gianandrea Noseda, conductor; Nadja Michael, Dimitri Pittas, Thomas Hampson, Günther Groissböck

March 31 · **L'Elisir D'Amore** by Gaetano Donizetti  
Donato Renzetti, conductor; Diana Damrau, Juan Diego Flórez, Mariusz Kwiecien, Alessandro Corbelli

# News & Information

[www.ijpr.org](http://www.ijpr.org)


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## Stations

**KSIK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm Q  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge  
7:00pm Soundprint  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
7:00am Soundprint  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Le Show  
4:00pm Travel with Rick Steves  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
7:00pm L.A. Theatre Works  
(last Sunday of every month)  
8:00pm BBC World Service

## News & Information Highlights



Violeta Urmana in the title role of Verdi's *Aida*.

PHOTO: MARTY SOHL/METROPOLITAN OPERA

## Exploring Music

### Week of March 5 · Elgar

There's much more to Edward Elgar than graduation marches and the Enigma Variations. A composer of equally masterful symphonies, oratorios, chamber music and concertos, he led a renaissance in 20th century England that firmly reestablished the country's musical identity.

### Week of March 12 · Les Six

It's an anti-Wagner and anti-Impressionist tour de farce. Join us for music by the delightfully irreverent bad boys (and girl) of 1920's Monteparnasse: Auric, Durey, Honegger, Milhaud, Poulenc and Tailleferre.

### Week of March 19 · España

Spanish music.

### Week of March 26 · You and the Night and the Music

Novelists who have drawn their plots around great music.

## L.A. Theatre Works

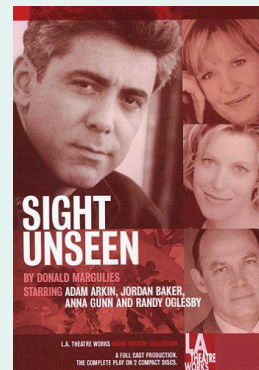
March 25 · 7:00pm-9:00pm

### Sight Unseen

by Donald Margulies

**Cast:** Adam Arkin, Jordan Baker, Randy Ogelsby and Anna Gunn

L.A. Theatre Works' presents *Sight Unseen* by Donald Margulies, starring Adam Arkin, Jordan Baker, Randy Ogelsby and Anna Gunn (Gunn currently stars in the world premiere of Margulies's *Time Stands Still* at the Geffen Playhouse). In *Sight Unseen*, Jonathan Waxman is a hugely successful artist who receives exorbitant prices for his works – sight unseen. But a rendezvous with his original muse and lover causes him to re-evaluate the success that now controls him. This Obie Award-winning drama explores the artist's role in society, the commerce of art, and the complications of love and memory. The broadcast includes an interview with Pulitzer Prize-winning playwright Donald Margulies.





# Art



## ROGUE VALLEY

### Theater

◆ Oregon Shakespeare Festival presents its 2012 Season with the following performances on the Angus Bowmer stage:

*Romeo and Juliet*, thru Nov 4

*Animal Crackers*, thru Nov 4

*The White Snake*, thru Jul 8

*Medea/McBeth/Cinderella*, Apr 18 thru Nov 3

*All the Way*, Jul 25 thru Nov 3

on the New Theatre stage:

*Seagull*, thru Jun 22

*Troilus and Cressida*, Mar 28 thru Nov 4

*Party People*, Jul 3 thru Nov 3

and on the Elizabethan stage:

*Henry V*, June 5 thru Oct 12

*The Very Merry Wives of Windsor*, Iowa, Jun 6 thru Oct 13

*As You Like It*, Jun 7 thru Oct 14

The Green Show in the Festival courtyard opens Jun 5 and runs thru Oct 14. OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 [www.osfashland.org](http://www.osfashland.org)

◆ Southern Oregon University Department of Performing Arts/Theatre Arts presents its young audience production *Raccoon Earns His Stripes* by Brent Florendo and *A Midsummer Night's Dream* by William Shakespeare on March 1-11. At the Theatre Arts building on South Mountain Ave., Ashland. (541) 552-6348 [www.sou.edu/theatre](http://www.sou.edu/theatre).

◆ The New Camelot Theatre Company in Talent presents Spotlight on Mary Martin, Mar 1 thru 11. Also, *Gypsy*, Mar 21 thru Apr 22. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

◆ Oregon Cabaret Theatre continues its presentation, *Let's Misbehave*, featuring the music and lyrics



Katie Worley, Kymberli Colbourne, and Robin Downward in Oregon Cabaret's production of *Let's Misbehave: The Music & Lyrics of Cole Porter*.



Redwood Jazz Alliance presents vocalist Kitty Margolis with her trio, on March 30 at the Morris Graves Museum of Art in Eureka.

of Cole Porter, thru Mar 18. Performances Thurs. thru Mon. at 8:00 pm; Sun. Brunch matinees at 1:00 pm. Also, opening Mar 30, with Previews Mar 28 and 29, *The Big Bang*, running thru May 27. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

◆ Craterian Performances presents:

The Rogue Valley Symphony on Mar. 3 at 7:30 pm

TMTO: *Pippin* on Mar 8, 9/10 at 7:30/3:00 pm

Rain, A Tribute to the Beatles on Mar 15 at 7:30 pm

Next Stage Rep: The Wild Guys on Mar 22-24, 30-31 at 7:30 pm

Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

### Music

◆ The Rogue Valley Symphony presents its Concert Series IV for the 2011-2012 season on Mar 2 in Ashland at the Southern Oregon University Music Recital Hall at 7:30 pm; Mar 3 in Medford at the Cra-

terian Ginger Roger Theater at 7:30 pm; and Mar 4 in Grants Pass at the Grants Pass High School Performing Arts Center at 3:00 pm. Andrew Brownell, guest pianist, will perform Chopin's *Piano Concert No. 1*. Also on the program are Debussy's *Prelude to Afternoon of a Faun* and Prokofiev's *Symphony No. 5*. Music Director, Martin Majkut, will present a pre-concert talk one hour before performance. Located on the campus, 1250 Siskiyou Blvd., Ashland. (541)552-6398 [www.tickets@rvsymphony.org](http://www.tickets@rvsymphony.org)

◆ The Dept. of Music at Southern Oregon University presents the following performances:

Rogue Valley Symphony, Andrew Brownell, piano on Mar 2 at 7:30 pm RVSO tickets (541)552-6354

Siskiyou Saxophone Orchestra and Cascade Clarinet Consort on Mar 5 at 7:30 pm

SOU Outdoor Programs presents Radical Reels Film Festival on Mar 6 at 7:00 pm

Senior Recital: Patrick Stewart, piano, on Mar 8 at 7:30 pm

Steve Reich's Music for 18 Musicians on Mar 9 at 7:30 pm

SOU Percussion Ensembles on Mar 13 at 7:30 pm

SOU Symphonic Band on Mar 15 at 7:30 pm

SOU Jazz Ensemble on Mar 16 at 7:30 pm

Jefferson State Choral Coalition on Mar 17 at 7:30 pm

SOU Choirs Concert on Mar 18 at 3 pm

Southern Oregon Concert Band: They Played Jazz

on Mar 22 at 7:00 pm SOCB 708-0365

SOU Piano Series: Joanna Trzeciak, Piano on Mar 23 at 7:30 pm

Located on the campus, 1250 Siskiyou Blvd., Ashland. (541)552-6101 [www.sou.edu/music/recital](http://www.sou.edu/music/recital)

◆ Music at St. Mark's presents Kirsten Boldt-Neurohr, Bassoon, and Friends on Mar 23 at 7:30 pm. In this 10th annual concert, Dr. Neurohr, assisted by Laurie Anne Hunter, piano, Margaret Evans, organ, and John Neurohr, trombone, plus other guest artists, will perform music for bassoon and other instruments. Concert is free and a reception follows. Located at 5th and Oakdale, Medford. (541)821-0977 [www.stmarks-medford.org](http://www.stmarks-medford.org)

◆ Jefferson Baroque Orchestra presents Handel at Home, featuring an ensemble of recorders, flutes, oboes, violins and voices, all with continuo (harpsichord, cello and bassoon); Margaret Gries, harpsichord and Director. Mar 25 at 3:00 pm at United Church of Christ, Ashland. (541)592-2681 [www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)

◆ St. Clair Productions presents singer/songwriter, Cheryl Wheeler, in concert on Mar 30 at 8:00 pm. Located at the Unitarian Fellowship, 87 4th St., Ash-

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[jjprartscene@gmail.com](mailto:jjprartscene@gmail.com)

**March 15 is the deadline  
for the May issue.**

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)

Artscene Editor: Miki Smirl





The Historic Avery Theatre in Etna presents Blame Sally on March 31.

land. (541)535-3562 or the Music Coop in downtown Ashland. [www.stclairerevents.com](http://www.stclairerevents.com)

### Exhibitions

◆ FireHouse Gallery at Rogue Community College presents works by Dorene Steggell – Oregon Northwest and Southeast – oil paintings of the open spaces, fields and water of Oregon; thru Mar 23. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 [www.roguecc.edu/galleries/firehouse](http://www.roguecc.edu/galleries/firehouse)

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents Juried Artists – Where Do We Go from Here; multi-media, juried small format exhibit in recognition of Women's History Month; thru Apr 6. Located on the campus, Grants Pass. (541)956-7339 [www.roguecc.edu/galleries/wiseman](http://www.roguecc.edu/galleries/wiseman)

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)



The Ragland Classical series presents Tao Lin on March 10 at the Ross Ragland Theatre in Klamath Falls.

## OREGON AND REDWOOD COAST

### Music

◆ Redwood Jazz Alliance presents:

Harris Eisenstadt's Canada Day on Mar 1 at 8:00 pm at Arcata Playhouse, 1251 9th St., Arcata. (707)822-1575 [www.redwoodjazzalliance.org/2011-2012](http://www.redwoodjazzalliance.org/2011-2012)

Kitty Margolis, vocals, with her trio, on Mar 30 at Morris Graves Museum of Art, Eureka. (707)442-0278 [www.humboldtarts.org/2012](http://www.humboldtarts.org/2012)

◆ Humboldt State University Center Arts presents these events:

Mamma Mia! on Mar 5 and Mar 6 at 8:00 pm, Van Duzer Theatre, Theater Arts Bldg.

Bella Fleck and the Original Flecktones on Mar 7 at 8:00 pm, Van Duzer Theatre, Theater Arts Bldg.

Playing for Change on Mar 13 at 8:00 pm, Van Duzer Theatre, Theater Arts Bldg.

Tchaikovsky St. Petersburg State Orchestra on Mar 18 at 8:00 pm, Van Duzer Theatre, Theater Arts Bldg.

Yellow Ostrich and Special Guests [AS PRESENTS] on Mar 24 at 9:00 pm, The Depot, University Center

An Evening with Branford Marsalis on Mar 25 at 8:00 pm, Van Duzer Theatre, Theater Arts Bldg.

Located on the campus of Humboldt State University, 1 Harpst St., Arcata, CA (707)826-4411 [www.humboldt.edu/centerarts](http://www.humboldt.edu/centerarts)

◆ Mendocino Stories and Music Series presents:

Music and Dance: BobFest 2012, all Bob Dylan Music performed by local musicians and performers, featuring The Gatecrashers, on Mar 24 at 7:30 pm.

Improv Comedy: Hit and Run Theater, fun and games, skits and improv on Mar 30 and 31 at 7:30 pm. Also, Saturday afternoon: Song Improv workshop with Joshua Raoul Brody.

Located at Hill House Inn, 10701 Palette Dr., Mendocino. (707)937-1732 [www.mendocinostories.com](http://www.mendocinostories.com)

### Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:

Demetri Mitsanas: Mythographic Dialogues thru Mar 4

Shawn Gould: Humboldt Wild continuing thru Apr 8

From the Collection: Artists represented include Clayton Bailey, David Gilhooly, Melissa Chandon, Roy de Forest, Luis Gutierrez, John Swingdler, and other Humboldt County and California artists continuing thru Apr 8  
11th Annual Northwest Eye Regional Photography Competition and Exhibition, Mar 13 thru Apr 22

The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 [www.humboldtarts.org](http://www.humboldtarts.org)

◆ Coos Art Museum has been a cultural focal point of Oregon's scenic Southern Coast since 1966. It occupies an historic 1936 Art Deco US Federal Building in downtown. The Museum offers a wide range of arts activities including exhibitions, art classes and lectures. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 [www.coosart.org](http://www.coosart.org)

## ROSEBURG/EUGENE

### Music

◆ Roseburg Community Concert Association presents: Evan Marshall, solo mandolin virtuoso, on Mar 12 at 2:00 pm, Jacoby Auditorium. Located at 1140 Umpqua College Rd., Roseburg. (541)440-4693 [www.umpqua.edu/fine-arts-events](http://www.umpqua.edu/fine-arts-events)

◆ The Umpqua Community College Fine and Performing Arts Dept. presents March Jazz Mania, featuring the Big Horn Jazz Band and the Umpqua Singers, on Mar 5 at 7:00 pm in Jacoby Auditorium on the UCC campus located at 1140 Umpqua College Rd., Roseburg. (541)440-4693 [www.tickets.umpqua.edu](http://www.tickets.umpqua.edu)

◆ The Historic McDonald Theatre presents the following:

SOJA with Trevor Hall; Anuhea opening on Mar 3 at 8:00 pm

Steve Aoki with Datsik opening on Mar 11 at 8:00 pm

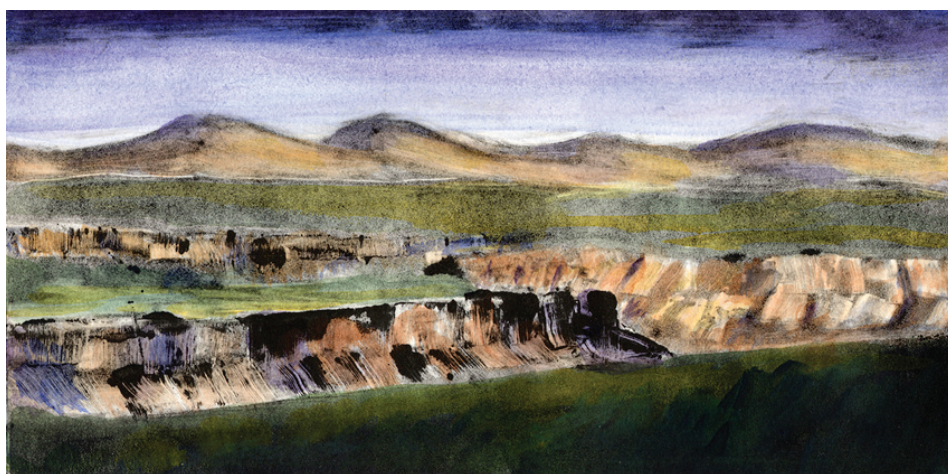
Brian Regan on Mar 16 at 7:30 pm

Drive-By Truckers with Robert Ellis opening on Mar 18 at 8:00 pm

No Antidote Tour NiT GRiT and Two Fresh on Mar 27 at 8:00 pm

Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 [www.mcdonaldtheatre.com](http://www.mcdonaldtheatre.com)

CONTINUED ON PAGE 31



FireHouse Gallery at Rogue Community College in Grants Pass presents works by Dorene Steggell featuring oil paintings of the open spaces, fields and water of Oregon.



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# The Splendid Table

*Lynne Rossetto Kasper*

*The Splendid Table* airs  
Sundays at 9:00am on  
JPR's Rhythm & News  
service and online at  
[www.ijpr.org](http://www.ijpr.org)

## Lynne's Homemade Marshmallows

Copyright © 2009, Lynne Rossetto Kasper

**Prep time:** 20 minutes.

**Cook time:** 20 minutes.

**Yield:** Makes about 24 1-inch squares

**Special Equipment:** A candy thermometer and a freestanding mixer.

**R**ead through the entire recipe before starting to cook. Assemble everything and then begin. Once you are rolling, things move quickly. Marshmallows keep, covered, at room temperature three days. Do this once, and you will get the recipe's rhythm down easily.

### Ingredients

1-1/2 cups powdered sugar

1/2 cup cornstarch

2 envelopes plain gelatin

1 cup cold water (divided)

1 cup light corn syrup (divided)

Pinch salt

1-1/2 cups sugars

2 teaspoons vanilla, or the juice of half a large lemon

1. Line a 9 by 13-inch pan with foil. Sift the powdered sugar and cornstarch over the entire surface. Set aside.

2. In a little saucepan, combine the gelatin with half the water and set aside. Put the rest of the water into a little saucepan fitted with a candy thermometer. Add half the corn syrup and the sugar.

3. Put the remaining corn syrup, and the vanilla into the large bowl of an electric mixer fitted with a whip attachment.

4. Heat saucepan over medium high until the syrup bubbles and reaches 240 degrees on candy thermometer. Do not stir. Have the mixer running at high spread. Stand back as you pour the hot syrup over the beating corn syrup. Beat 3 to 5 minutes.

5. Meanwhile, melt the gelatin over medium heat. Pour it into the beating mixture and beat another 6 minutes, or until white and very fluffy. You now have marshmallow in all its very sticky glory. Pour and scrape all the fluff into the foil, spread to even out and cool thoroughly. Cut with a wet knife. Seal and store in an airtight container up to 3 days.





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# Artscene *From p. 29*

## Exhibitions

◆ Umpqua Community College Art Gallery is located in the Whipple Fine Arts Bldg. On exhibit in two galleries are a variety of media including photography, painting, printmaking, design, drawing, ceramics, sculpture and the projects from the art history class. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 [umpqua.edu/art-gallery](http://umpqua.edu/art-gallery)

## NORTH CALIFORNIA

## Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:

A Touch of Classical Piano on Mar 3 at 7:30 pm

Ladysmith Black Mambazo on Mar 4 at 7:30 pm

San Francisco Opera HD Cinema Series - The Magic Flute on Mar 18 at 2:00 pm

An Evening of Classic Lily Tomlin on Mar 23 at 7:30 pm

Hair Spray - The Broadway Musical on Mar 31 at 2:00 pm and 7:00 pm

Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

## Music

◆ The Historic Avery Theatre presents Blame Sally on Mar 31. Doors open at 6:30 pm and the show starts at 7:00 pm. Located at 430 Main St., Etna. (530)467-4181 [www.blamesally.com](http://www.blamesally.com)

## Exhibitions

◆ Liberty Arts Gallery presents The Great Ocean. Artists Nickki Lee Hill and Eloise Larson exhibit paintings, poetry, photographs, and debut their new book dealing with the nature of existence. Runs thru Mar 31. Located at 108 W. Miner St., Yreka. (530)842-0222 [www.libertyartsyreka.org](http://www.libertyartsyreka.org)

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountyhistoricalsociety.org](http://www.siskiyoucountyhistoricalsociety.org)



The Historic Cascade Theatre and Jefferson Public Radio Performance Series present Ladysmith Black Mambazo on Sunday March 4 in Redding.

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

## KLAMATH

## Theater

◆ The Linkville Players present the David Hare drama, Amy's View, directed by Brett E. Landis. Mar 9 thru Mar 31. Fri and Sat evenings at 7:30 pm; Sun matinees on Mar 18 and 25 at 2:00 pm. A difference of opinion on a wide variety of subjects exists between a prominent stage actress and her daughter's fiancé. Linkville Playhouse is located at 201 Main St., Klamath Falls. (541)884-1600 [www.linkvilleplayers.org](http://www.linkvilleplayers.org)

◆ The Ross Ragland Theater presents: Patrick Combs' Man 1, Bank 0 on Mar 3 at 7:30 pm

The Ragland Classical series presents Tao Lin on Mar 10 at 7:30 pm  
Call for ticket information. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE [www.rrtheater.org](http://www.rrtheater.org)

## Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 [www.klamathblues.org](http://www.klamathblues.org)





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[ashlandfilm.org](http://ashlandfilm.org)

